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Editor and Managing Director

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The "Obnoxious" Amusement Tax



RAY LEWIS

THERE appears to be no legitimate nor economic excuse for the continuance of the Amusement Tax in Ontario.

Following a deputation to the Parliament Buildings two years ago, a deputation, representative of the exhibitors of the Province of Ontario, which asked for the Abolition of the Amusement Tax, the Government was disposed to receive the appeal with favour; and subsequently threw a "few crumbs from the rich man's table" as it were, to the patrons of Motion Picture theatres, by eliminating the Tax on tickets up to and including twenty-five cents.

Since that period there has been no further effort on the part of the Government to remove a tax which was introduced during the War, along with other expedient war-time enactments.

In 1918 Peace was declared, and yet for ten years, a decade, the Amusement Tax continues; and the Government shows no disposition to let go of this surplus and profit-making tax revenue, although the Government has gone on record, in its public speaking, as being opposed to this tax; and used the proposed removal of the Amusement Tax as an argument to win public support in the introduction of the gasoline tax.

During the M. P. T. O. A. Convention in Toronto, a meeting of Canadian exhibitors was held; and a resolution asking for the Abolition of the Amusement Tax was proposed in motion by J. M. Franklin of Keith's Ottawa, seconded by Harry Alexander of the Park Theatre, Toronto.

The motion was unanimously carried by a body of exhibitors from across Canada.

The Government of Ontario has been pleased to comment on the resolution by stating that the tax was needed to pay for the cost of services rendered in connection with amusements.

Mr. J. C. Brady, President of the M.P.T.O.A. of Canada, stated that these expenses were already met by other taxes introduced; and quoting from the last Provincial Treasurer's report, which covered the total cost of inspection of theatres and censorship, including salaries, travelling expenses and other items, including costs of censorship, the Government made a profit of \$40,000, the intake being \$135,349.93 and the operating expenses \$94,738.63. This obviated the economic necessity of the Amusement Tax, which now is in the nature of a revenue-producing taxation; and therefore does not confer with the spirit in which taxes should be levied.

The Congress of Labour, and the individual Labour organizations have passed resolutions in condemnation of the Amusement Tax, stating in rather clear and forceful language that Labour, representative of the masses; and the masses representative of Motion Picture Theatre Patronage, deem the Tax "obnoxious."

If taxes levied upon the people at certain times of national stress are to be continued when the need and the calamity of the time has passed, it appears that such a Government, following such a procedure, against the wishes of the people, cannot but look upon itself as a Government subject to public disfavour.

That the Government claims the tax was not passed on to the public is no excuse for the continuance of a tax upon the people, or upon any industry when that tax shows a deliberate discrimination by its continuation against any particular industry; and the contention which Mr. N. L. Nathanson, Managing Director of the Famous Players Canadian Corporation, has made, namely, that the Government is making more money out of Canadian theatres, than the men who have invested twenty-five millions in their enterprise are making, is a contention to which the Government should give consideration. History records such taxation upon the people as tyrannical.

Ray Lewis

Ray Presents

THE chameleon is defined as "a species of lizard whose colour changes with his position to the light."

On August 29th, while the position of Joseph Kennedy in relationship to our Industry appeared uncertain; and rumours coupled his name with retirement, a certain paper published the following:

KENNEDY'S EFFICIENCY LOST VALUABLE MEN

Joseph P. Kennedy's efficiency system, inaugurated in the FBO studios, now going into force with Pathe, does not seem to be working out as intended, according to reports. While a systematic reduction of staff and centralization of efforts can be accomplished in other industries and looked fine on paper, when applied to the picture business it seems that the principles of efficiency as known in other fields are not and have never been found practical in pictures.

It is reported that in cutting down on operation, costs of production were temporarily reduced only to result in an increase later on. Where several men had been released in some phase of production it was later found that it took twice as long to turn out the required quota of work at a cost equal to or exceeding the original estimate with more men on the job.

It is understood that many men released under Kennedy's efficiency program were later needed, but that it was impossible to regain their services for less than twice their salaries, or to replace them with other people at the original salaries.

Now that Joseph Kennedy is reported on the board of the Radio-Keith-Orpheum, with chameleon-like adaptability, Mr. Kennedy is reported by this same paper as the great power who manipulated the Radio-Keith-Orpheum combination; and following a meeting which Mr. Kennedy called of the Keith office agents, we have this same paper stating, "the Kennedy impression, with the agents, as always, was excellent. One of the agents, following the meeting said, 'if the old Albee bunch had been like

that guy (Kennedy) the Keith circuit couldn't have flopped under them.'"

I HAVE had the pleasure of meeting and talking with Joseph Kennedy. He impressed me as having good business sense, of being a gentleman. I should be very much surprised if Mr. Kennedy was sympathetic to publicity which designated Mr. E. F. Albee and the associates of this Showman's regime, as the "old Albee bunch," which "flopped."

If I am a judge of human nature, Joseph Kennedy and J. J. Murdock cannot but find distasteful, the deliberate efforts which this certain paper is making to belittle the standing of a fellow-showman, a director, and the president of their company.

"SIME" is not interested in presenting news. "Sime" is after the white head of E. F. Albee, in whatever move that veteran showman makes, whether it is in pursuit of securing funds for the N. V. A. institution which cares for the sick and needy of our Show World, or in the pursuit of the business of being a showman.

The malicious persecution and persistence of "Sime" is so apparent and evident that I think the directors of the Radio-Keith-Orpheum should tell "Sime" in a language which he understands, to "Shut His Mouth!"

OUR INDUSTRY of Showmanship does not appear to have a sufficient courage equal to this task; and it shows itself as "weak as its weakest link" in its negative attitude to a publication which is "getting the money" with a blackjack, and not giving the World of Showmanship one constructive idea, nor any co-operation, save that which you can buy from its paid advertising pages, which are written by the advertiser.

AM I, in this entire World of Showmanship, a woman, the only one who has the courage to call "Sime's" malicious and unwarranted attacks on Mr. E. F. Albee a disgrace to the World of Showmanship?

If Mr. E. F. Albee is not one of the Pillars of our World of Entertainment, if his is not a name which has helped to obtain the respect of the public for vaudeville; a respect which has shed its light upon all Fields of Entertainment, if his name is not a name which our Industry is proud to name in its Hall of Fame; then what other names have we that we can name, or have we a Hall of Fame?

ON the front page of that paper, week of October 24th, we find an article, "Albee's Name Off Sign." On page 29 an article, "B. F. Keith Alone," and the article proceeds to state that "the celebration of 'Founders' Week' to celebrate the opening of the B. F. Keith Memorial Theatre in Boston may act as a publicity plug for the Boston house, or the Keith circuit, but it sounds like an injustice to the memory of the late B. F. Keith. There was but one founder of the vaudeville that America has known—B. F. Keith."

"Sime" talking of injustice, "Sime" with his perverted sense of revenge, "Sime," who fails to mention that Mr. E. F. Albee had the Keith Memorial Theatre erected to the memory of his former business colleague; and that in the opening of this Showman's Tabernacle to a Showman, Mr. Albee has fulfilled an ambition for which he has for many years laboured.

ON page 49, we have the blackjack again in operation—"In the wiring contract made by Keith's with R.C.A. Photophone to wire 14 Keith theatres, the E. F. Albee, Providence, went under the personal contract of E. F. Albee." The article continues to state that the Keith's at Providence was the first theatre Albee ever owned, given to him by B. F. Keith; and further reports that acts which were given a Keith route, had to cut their salary at Providence.

On page 5, there is a heading, "David Sarnoff and Jos. P. Kennedy at Helm of Radio-Keith-Orpheum, Albee disappearing in the title." The article then, to show "Sime's" attempted "murder" of Mr. E. F. Albee reports, "While the name of Albee is disappearing from the present title of Keith's, E. F. Albee, by virtue of an agreement held by him from the Keith-Orpheum-Merger may retain his position as President of Keith's at \$100,000 yearly, despite absence of authority in the office and regardless of the economic aspect of his retention!"

SOMEONE whispered to me that "Sime" is clever. If his attitude toward Mr. E. F. Albee and Mr. Will Hays in articles too clumsy to cover his primitive passion for revenge, are an indication of his cleverness, then the opinion of the World of Showmanship, in respect to what constitutes cleverness, is still an infant's opinion; and should not be taken too seriously! It is the infernal answer to the eternal question, why is Sime?

YOU WANT

Names that draw
Stories that are different
Big money getting product

YOU GET THESE

When you book United
Artists product



THE Greatest Personalities in pictures are shown listed on this page—every one a name that means an increase in business wherever their pictures are shown.

A tremendous variety of stories that enables a showman to give his patrons a continuous change in entertainment.

Big Business pictures that surpass, picture for picture, product released by any one company.

Book Them!

Play Them!

Bank on Them!



MARY PICKFORD in
"My Best Girl" "Sparrows"
NORMA TALMADGE in
"The Dove"

GLORIA SWANSON in
"Sadie Thompson"
"The Love of Sunya"

CORINNE GRIFFITH in
"The Garden of Eden"

CHARLIE CHAPLIN in
"The Circus" "The Gold Rush"

DOUGLAS FAIRBANKS in
"The Gaucho"
"The Black Pirate"

D. W. GRIFFITH'S
"Drums of Love"

JOHN BARRYMORE in
"The Beloved Rogue"

Samuel Goldwyn Presents
RONALD COLMAN and
VILMA BANKY in
"The Magic Flame"
"The Night of Love"
"The Winning of
Barbara Worth"

GILDA GRAY in
"The Devil Dancer"

HENRY KING'S
"Stella Dallas"

BUSTER KEATON in
"College" "The General"

DOLORES DEL RIO in
"Ramona" "Resurrection"

HERBERT BRENON'S
"Sorrell & Son"

"TWO
ARABIAN
NIGHTS"
with William Boyd, Mary Astor
Louis Wolheim

DUNCAN SISTERS in
"Topsy and Eva"

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UNITED ARTISTS CORPORATION

Hermant Bldg., 21 Wilton Sq., Toronto, Canada.	12 Mayor St., Montreal, Que. Canada.	162 Union St., St. John, N.B., Canada.	403 Film Exchange Bldg., Winnipeg, Man., Canada.	Traders Bldg., Calgary, Alta., Canada.	Film Exchange Bldg., Vancouver, B.C., Canada.
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TORONTO THEATRES

UPTOWN — Manager Nelson Shea — "The Battle of the Sexes," a D. W. Griffith production starring Belle Bennett, Jean Hersholt, Sally O'Neil, Don Alvarado, and Phyllis Haver — Class B plus. Here we have a modern problem, the domesticated wife, who finds as a rival for her husband's affections a blond flapper "gold-digger"; and the "gold-digger's" problem in relationship to her "flame," the "lounge-lizard," who lets her flame around old men to supply his spineless, brainless existence with funds with which to keep on being spineless. Jean Hersholt, as the father, who is led astray, is the outstanding character in "The Battle of the Sexes." His is a human and likeable characterization. Belle Bennett, as the wife and mother, is a finer-looking woman than I ever imagined her to be, but I have seen her do much bigger work. It is much better to wear a shawl, and lose your looks in a great characterization than become self-conscious about looking young and handsome in an evening gown. I hope Belle Bennett reads this. I admire her prodigiously, she is a splendid artist, with potentialities of being great. I hope that she does not let some director sell her the idea of being a Gloria Swanson! "Stick to your knitting, Belle," and you will make picture history! Sally O'Neil as the daughter, intent on winning her father away from the toils of the blond siren, does good work. Phyllis Haver as the "gold-digger" is the "real thing." Now when we see Phyllis Haver's name in a picture we know there is going to be something good about that picture. Such is the substance of fame and gain, Phyllis! The "lounge-lizard," by Don Alvarado, was as loungy and as lizardly as they make the species. I suppose "gold-diggers" dig for such "varmin," because, as Phyllis states, "You are as handsome as the front of a bank building," but the "gold-digger" of this story hid away plenty from her male gold-digger, which made her character ring more true. D. W. Griffith directed a story, with a decidedly "sex appeal," carefully, in order to avoid censor complications; and yet managed to retain the interesting and entertaining angles. Gerrit J. Lloyd did the scenario from a story by Daniel Garson.

TIVOLI — Manager Tom Daley — "The Street Angel," with Janet Gaynor and Charles Farrell—Fox.

Class A. Third week with box-office line-up. A particularly pleasing production which one can see several times with relish.

LOEWS—Manager Jules Bernstein — "While The City Sleeps," with Lon Chaney — Metro-Goldwyn-Mayer — Class B plus. Lon Chaney in the role of a defender of law and order, running a gang of crooksters to earth; and succeeding in their capture. Melodrama galore, and comedy introduced through the ability of Polly Moran, who is intent on the pursuit of our man of law and order. There is a girl, beloved by Chaney and beloved by one of the youthful members of the gang. Chaney gives her up to the more youthful lover when he learns she has promised to marry him out of gratitude, for his friendship. There are some tremendously big thrills, for instance, the gun-play and chase over the housetops, where the police and gangsters are the opposing factors. It's a new role for Chaney. Jack Conway directed the picture and succeeded in presenting a 100 per cent melodrama. Lydia Yeamans Titus furnished an interesting characterization as Mrs. Sullivan and Polly Moran as Mrs. McGinnes, widow of a departed policeman, and amorously inclined towards "Dan" (Lon Chaney) is largely responsible for the comedy with which the picture is plentifully interjected. Mae Busch did excellent work as Bessie, and Wheeler Oakman as "Mile-Away Skeeter," the master-mind of the gang, gave a fine characterization. Anita Page as "Myrtle," the one and only girl for "Dan" and his gangster rival, is very pretty and did the best she could with what was after all a minor part.

PANTAGES — Manager Fred Shaffer — "The Scarlet Lady," with Lya de Putti — Columbia. Class B plus. More Russian background, more revolution, but exceedingly well done. Lya de Putti comes into her own again since "Variety"; and appears to have found an opportunity to express herself more truly than heretofore, as the daughter, or tool of the Revolutionary Party. Warner Oland does the "Red" villain so villainously, that you feel happy when his supposed tool, "the girl," sends him to his death, with the revolver he has selected to be the executioner of the Russian Prince. Oland is featured in the picture and deserves his position through the merit of his per-

formance. Don Alvarado, as the Russian Prince, saved by "the girl" from meeting the general fate meted out to all Royal Aristocrats in Russia, when the people assumed control, looks the part. Alan Crossland directed the story by Elmer Harris. Story material and direction are both good and "The Scarlet Lady," as a result, should prove box-office!

Lethbridge, Alta. To Have Important Theatre

A \$200,000 motion picture theatre with a \$25,000 organ will be built this winter at Lethbridge, Alberta, by a syndicate of Winnipeg citizens, who also control the Garrick in Winnipeg. Bert Rose, of Lethbridge, theatre owner in Lethbridge, has been in Winnipeg for one week and arranged with Vancouver, B. C., contractors to build it. Empire Theatres, Limited, will be the name of the controlling company. The theatre will seat 1,200 people and have a stage for road shows. The company will also build other theatres in west points, the directors state.

Theatre De Luxe Planned for Regina

Construction has started on a theatre de luxe for Regina, Sask., destined to be one of the best Canadian amusement houses, with standard equipment and modern appointments, equal to anything in western Canada. The site was sold to the promoters by the city of Regina for \$5,000.

Walter Davis Fourth Prize "Tillie's Punctured Romance"

Walter J. Davis, manager of the Metropolitan Theatre, Winnipeg, Manitoba, has received fourth prize for the recent exploitation contest on "Tillie's Punctured Romance," new version.

"Dawn" Enjoys Run At Garrick, Winnipeg

"Dawn," the Edith Cavell story, has had three weeks' run at the Garrick and Manager Fisher finds his new \$50,000 organ pleasing the public now the organist has become used to the big instrument. "Dawn" has not been allowed in Ontario for showing; and Saskatchewan and British Columbia have banned it. Alberta theatres will show it. The Manitoba government saw no reason why it should not be screened, and not more than 10 feet of film was censored.

Wall Street In Person

CHAIRMAN OF RADIO-KEITH-ORPHEUM IS DAVID SARNOFF, VICE-PRESIDENT AND GENERAL MANAGER OF RADIO CORPORATION OF AMERICA.

WALL ST., visibly and in person, makes its bow to the Motion Picture Industry through the recent formation of the Radio-Keith-Orpheum Corporation.

David Sarnoff, President of the R.C.A. Photophone Inc., and Vice-President and General Manager of the Radio Corporation of America, is the Chairman of the new Board of Directors of the recently formed \$600,000,000 company.

The Directors are as follows: E. F. Albee, Walter P. Cooke, Marcus Heiman, B. B. Kahane, Joseph P. Kennedy and J. J. Murdock.

Forty percent of the holders of the Keith-Albee-Orpheum Corporation stock, have consented to the agreement governing the formation of the Radio-Keith-Orpheum Corporation; and it is only necessary that eleven percent of the outstanding stock be turned in on the plan to declare the plan operative.

The new organization links up Radio Corporation of America, its subsidiary R.C.A. Photophone Inc., which controls the Photophone devices for the synchronization of sound and motion picture, the National Broadcasting Company another subsidiary, FBO Productions Inc., and the Keith-Albee-Orpheum Corporation of theatres.

Rumours persist in bringing Warner Bros., Stanley chain of theatres in on the deal. The connection between Warner Bros. and Western Electric, Westinghouse Electric and Manufacturing Company has already been established.

As it happens the Radio Corporation of America involves General Electric Co., The American Telephone and Telegraph Co., The Westinghouse Electric and Manufacturing Co., and through the control, affiliation or ownership of thousands of patents, Radio Corporation of America practically controls all angles of "Sound Picture Patents."

Let us, in view of the present merger, quote from an editorial written in The Digest, May 26th: "If talking pictures become the Film Industry's next screen presentation to the public with R.C.A. Photophone Inc., in control of the mechanical devices, it will mean that all producing units, desirous of making such films will find it necessary to secure a license from the R.C.A. Photophone, Inc. for the purpose."

"The affiliation of FBO with the Parent Company (Radio Corporation of America) is therefor a most interesting one; and the man

who saw far enough ahead of Motion Picture development to get in "on the ground floor," put over a deal which is too vast at the present time in its possibilities to compute."

"Talk about a theatre war, block and blind booking, arbitration problems and the desire of groups to become the dominant factors in Motion Pictures, what about Radio Corporation of America, and its producing and theatre affiliated companies?"

"A new race of Showmen from the "chin up," visualizing a consolidation of Motion Picture Production, theatres, accessories, all one company and its subsidiaries."

Radio, Keith-Albee-Orpheum, FBO, Stanley Theatres, Warner Bros. Pictures, Metro-Goldwyn-Mayer, Loew's Inc., Paramount - Famous Players-Lasky, and their subsidiaries, several independent producing companies, all in one melting pot, so I hear by listening in on the voice of Radio. Never? Well, as they say in fairy stories, "We shall see, what we shall see"

No one believed in horseless carriages, which introduced the automobile, no one believed in flying machines, in submarines, further back, no one believed in the power of steam.

This age is the age of a conquest of the forces of the world, a dominion over earth by Man.

Television seems hazy, in the remote future. How far distant is the future? Television is projecting itself over the horizon of To-morrow and the pace is so fast today, that To-morrow is today's sunrise.

Television with Radio Corporation of America projecting sound pictures. The system so perfected, so under control that the business of every theatre tuning in on its distributing radio centre will furnish the week's feature film, in fact, the whole bill.

Negatives, positives, prints will be utilized for a Film Library Record and for Television purposes solely.

Treading air am I in this kind of talk? It is coming, and in our time!

The Government Control of Radio, will give Radio control to one company, the strongest, the best equipped, the money power. Radio Corporation of America is fitting itself for its aerial crown, of becoming Emperor of the Ether!

—RAY LEWIS

Variety Calls M.P.T.O.A. Convention "Blah" Takes A Whack At Will Hays

"Variety" has to kick at someone, when it is not involved in solving the sex of Ray Lewis, headlining Mothers of Eugenic Babies, publishing Financial In Memoriam Issues, Divorces Among Players, Night Club Raids, Exposures of Hollywood, rattling Family Skeletons, it sharpens its scalpel for the venerable scalp of E. F. Albee, or strikes out aimlessly and recklessly for the cranium of Will Hays, and the M. P. T. O. A.

In announcing the M. P. T. O. A. Convention in Toronto, the announcement intimated that the convention would be an exchange of "Blah." As far as "Variety" is concerned, everything is "Blah," but "Gelt" (gold).

For instance the Brookhart Bill, forerunner of Federal control, is "Blah" to "Variety," and a bill which proposes to place the control of the entire Industry of Motion Pictures, from production to exhibition under government control is also "Blah" to "Variety."

The fact that the Sunday Church Alliance, is rallying its forces to close all theatres on Sunday is another "Blah."

That the Music Tax looms up as a peril, that Labour in the Industry is in need of organization, these fall into the category of another couple of "Blahs."

The efficacy and possibilities of "Sound" pictures more "Blah" and Arbitration another "Blah."

These questions were all intelligently discussed at the M. P. T. O. A. Convention in Toronto, but commenting on the convention, "Variety's" contribution is as follows:

"The Motion Picture Theatre Owners' Association of America held its annual convention in Toronto last week. It was representative of the picture exhibitors as Toronto is of America."

"Its just a chain-distributor-Hays controlled body, as may be seen in almost any move it makes, and it seldom makes one. About all it did in Toronto was to holler about the Brookhart Bill and re-elect R. F. Woodhull President."

"Just why they couldn't have elected Woodhull by mail is probably because Toronto is over the border."

"The M. P. T. O. A. annual meeting formerly meant something, even outside the non-prohib dominion. If it means anything anymore Woodhull and Hays are the only ones aware of it."

I am suggesting that Mr. Will Hays and you, Mr. "Pete" Woodhull, answer "Variety." You are both capable gentlemen; and being equal always to a battle with your equals, and your peers, "Variety" should be less than a left handful!

As for Toronto being as representative of America as was the M. P. T. O. A. Congress representative of the picture exhibitors, there happened to be a group of honest-to-goodness exhibitors present in Toronto, for instance, Mike Comerford, Nathan Yamins, R. B. Biachele of Kansas City, H. Cole of Kansas City, Julian Brylawski, A. M. Shumann of Hartford, J. R. Cadoret of Scranton, O. C. Lehr, St. Louis; P. G. Smith, Los Angeles; E. M. Fay, Providence; J. M. Wolfe, Chicago; Samuel Salz, Baltimore; Dave L. Schumann, Cleveland; Jack Miller, Chicago; W. K. Rice, Winston-Salem, N. C.; Maurice Needle, New York, and so many hundreds of other names that I would suggest to "Variety" by way of enlightening itself that it look over the list.

It might be of educational importance to look over the Toronto daily paper reports on the convention, and the amount of space the other Trade papers gave the convention.

It might be interesting from an international theatre value to record that this is the first time in the history of Show Business that any city was host at a luncheon to a visiting convention of theatrical representatives.

Of course we can understand that an International Theatre Friendship is only "Blah" to "Variety," that getting the respect of the Government for our Industry, through the courtesy and hospitality extended to any branch of it by a Government, would be only so much "Blah" to "Variety," who probably looks upon the International angle of Lindbergh as "Blah" also.

Now if someone at the Convention had run away with someone else's wife, or discovered the sex of Ray Lewis, or murdered Chas. Pettijohn, or landed in the "Coop of Stone Piles," the Toronto Goal, "Variety" would have given the convention a headline.

But just being constructive is poison to "Variety," whose business it has been to headline scandal in order to make itself interesting. As for Toronto in relationship to America, I assure you it is more representative of America's spirit of democracy, of internationalism, of progress, commercially, artistically, industrially, than comes within the ken of Sime's comprehension. However, Toronto, can afford to pass up "Variety's" opinion of it.

—EDITOR.

Canadian Girls Watch "Dawn" Brother Plays Leading Part

Two sisters in Winnipeg received more than the usual number of thrills in watching the story of "Dawn" as it unfolded at the Garrick Theatre, Winnipeg, recently. They were the Misses Margaret and Kathleen McEwan, and they saw their brother, Major Jack McEwan, D.S.O., formerly of Winnipeg taking a prominent part in the action of the story. He has been engaged in the British Film Industry for some years since the war and is now casting manager for one of the British film organizations.

Uncle Tom's Cabin Box-Office Plays Third Week Lyceum

It has been a busy month, October, in Winnipeg for the leading theatres. The Lyceum Theatre is now in the third week of "Uncle Tom's Cabin," where Manager George Law has had the pleasure of turning away crowds nightly with a large matinee business.

GOLD SEAL REGISTERS

The Superior Mechanical Features of the NEW Model 29 GOLD SEAL include

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Let us tell you how the Silent Sentinel will Safeguard your BOX OFFICE Receipts and Speed up your Business.

"Sound" Pictures To Make Bow Winnipeg

Winnipeg. — Winnipeg is keenly awaiting the advent of the "Sound" pictures. A large number of workmen, electricians and carpenters, have been busily engaged for some days at the Metropolitan Theatre installing the system, and the manager, Walter F. Davis (Angel), states that the opening night will be Friday, October 26th. The feature, as in Toronto, will be "The Street Angel," with several synchronized short reels.

The installation of the equipment for "Sound" pictures in the Capitol, Winnipeg, will begin at the completion of the work in the Metropolitan. Arrangements have been made for a large staff of city police to be present to keep the entrances clear for patrons during the opening week, as there is little doubt that the crowds will be the largest ever assembled before a theatre in Winnipeg to seek entrance to witness an unusual attraction. The Movietone is the equipment installed. Both Mr. and Mrs. Davis have had going a remarkable clever series of advertising stunts. H. M. Thomas, divisional manager, has arrived for the event.

Col. Cooper Gives Dinner Honor Governor Milliken

Notable Guests Assemble for the Occasion

During the recent visit of Governor Milliken to Toronto, when he attended the convention of the M.P.T.O.A., Col. John Cooper gave a dinner in his honour, at which many notable guests were present including Hon. W. H. Price, Attorney-General of Ontario, and Mrs. W. H. Price; Dr. E. A. Hardy, Chairman Committee on Better Films, Ontario Social Service Council Past President, Canadian Teachers Federation of Associations, and Mrs. E. A. Hardy; Miss Laila Scott, National President, Canadian Federation of University Women; Mrs. J. A. Wilson, National President, National Council of Women; Mrs. J. N. Wood, Chairman, Film and Printed Matter Committee, National Council of Women, Local Branch; Mrs. F. C. Brunke, Chairman, Home and School Federation; Miss B. Hammill, Ontario Censor Board; Miss R. H. Church, Past (National) President, Imperial Order Daughters of the Empire.

J. Crang Passes Away While Visiting Chicago

Word has reached Toronto of the death of J. Crang, manager of the Oakwood Theatre, Toronto, following an attack of indigestion. Mr. and Mrs. Crang were visitors in Chicago at the time of Mr. Crang's demise, and the news came as a great shock to the late Mr. Crang's many friends and to his business associates here. Mr. Crang was an outstanding exhibitor, belonging to that School of Showmen who are a credit to the Industry.

We mourn his passing away and extend our sympathy to Mrs. Crang and his family.

Britain's Best Farce Is "Adam's Apple"

The Sunday Graphic describes the British International Pictures Ltd., feature "Adam's Apple," starring Monty Banks as "Britain's Best Farce." The Cinema reviews it as "excellent popular entertainment."

The Daily Mail gives this tribute: "familiar and novel comic touches. A splendid climax of chasing, capped by some of the best stunting seen for a long time. Absurdly funny."

The Daily Telegraph expresses its enthusiasm as follows: "This is one of the very few films produced in this country to which praise can be unreservedly given."

ROLL TICKET SPECIAL

We have just completed arrangements, whereby, by contracting for a large quantity of special printed roll tickets on one order, we can offer any exhibitor in Canada a very attractive price on tickets carrying the name of his Theatre thereon.

Due to lack of space, we cannot print the schedule here but if you will drop us a line we will mail you a folder giving the special low price on quantities ranging from twelve rolls up to five hundred rolls or over.

These tickets will be the usual 2,000 to a roll, consecutively numbered, choice of ten colors, any price admission you want, with your Theatre name on the back. This offer is only good until Nov. 15th, after which time orders for special tickets will be filled at the usual prices. Therefore, let us hear from you at once. Do it now!

THE COLEMAN ELECTRIC Co. - 258 Victoria St. - Toronto, Ont.

"Courtesy With Service"

Round About the Studios



Nils Asther, appearing opposite Marion Davies in Metro-Goldwyn-Mayer's "The Cardboard Lover."

Phil Dunas has been appointed by Al Lichtman of United Artists as District Sales Manager of District No. 2, which embraces Atlanta, Charlotte and Washington. His headquarters are in Washington, D. C.

"Clear the Decks," Reginald Denny's current picture, will soon be finished at Universal City. His next vehicle, "His Lucky Day," will be directed by Eddie Cline, who was recently engaged by Carl Laemmle for his directorial assignment.

Leo McCarey, general supervisor of Hal Roach M-G-M comedies, is personally directing the new Stan Laurel and Oliver Hardy comedy now in production at the Hal Roach studio. This comedy yet untitled, bids fair to top all previous Laurel and Hardy comedies, with laughs and thrills galore. Tom Kennedy and "Beans," the dog, are in support.

S. S. Van Dine, author of "The Canary Murder Case," is now at Paramount's Hollywood studio advising Malcolm St. Clair upon the filming of certain mysterious scenes of the film version. William Powell, who recently concluded work in "Interference," Paramount's first all talking picture, is busy before the cameras impersonating Van Dine's society man amateur detective, Philo Vance.

Pathe's "The Flying Fool," forthcoming William Boyd starring vehicle, deals with the adventure of a dirigible and its crew in the Arctic wastes of northern Greenland. Neil Brant is writing the story, an original scheduled to follow "The Leathernecks" in production.

Three beauties play in support of Robert Graves, featured comic in "Wife Trouble," a new Educational-Cameo Comedy. Two are brunettes and one is a blonde. Muriel Evans and Adrienne Dore are the brunettes while Amber Norman is the blonde.

Richard Schayer, scenarist, who has worked on no less than ten productions in the past year, has been assigned to adapt King Vidor's forthcoming picture of negro life, as yet untitled, for Metro-Goldwyn-Mayer. The new picture, based on life in the South, is to be unique in that all but one of the players will be negroes.

D. W. Griffith, who gave to silent films the close-up and the fade-out, now contributes to sound pictures the sound dissolve and the sound fade-out. These effects will be presented in "The Love Song," in which William Boyd, Jetta Goudal and Lupe Velez appear.

The production of "The Play Goes On," which had been assigned to Edward Sloman, has been temporarily postponed to permit Sloman to make "The Bargain in the Kremlin" immediately. This intense drama of a Russian violinist by Sir Philip Gibbs will be a one hundred per cent. talking picture. Joseph Schildkraut will play the violinist.

"Dream of Love" is the new title selected for the Metro-Goldwyn-Meyer Balkan kingdom story, "Adrienne Lecouvreur," now in production under Fred Niblo's direction, with Joan Crawford and Nils Asther in leading roles. This film will have a special musical synchronization and sound effects.

Florence Vidor's next camera work will be with Wallace Beery in "Tong War."

Tiffany-Stahl has engaged Frank Sullivan to edit "The Devil's Apple Tree," starring Dorothy Sebastian and being directed by Elmer Clifton. They have also engaged Harry Carr to title "Tropical Nights" suggested by the Jack London story, "A Raid On The Oyster Pirates," with Patsy Ruth Miller and Malcolm McGregor in the principal roles and directed by Elmer Clifton.

In the pretentious list of short sound subjects which Universal is compiling, one of the most interesting will be Tom Terriss as Scrooge in Dickens' "Christmas Carol."

A new Hal Roach Comedy, starring Charley Chase, is now in the cutting room at the Hal Roach studios. This comedy has been titled "Chasing Husbands," and was made under the direction of James W. Parrott, supervised by Leo McCarey, for M-G-M release. Included in the cast are Gertrude Astor, Kalla Pasha, and a bevy of gorgeous Hal Roach Bathing Beauties.

Raymond Hatton has been signed by Pathe to play the role of city editor in "The Office Scandal," a stirring story of newspaper life which will star Phyllis Haver as a "sob sister."

Joseph Conrad's "The Rescue," providing Ronald Colman with his initial starring role, will be presented by Mr. Goldwyn early in December. Director Herbert Brenon expects to complete the last shots this week. In "The Rescue," Lily Damita, young French star, will be seen for the first time in America. It will have a number of dialogue sequences as well as a complete musical synchronization by Dr. Hugo Reisenfeld.

Russell Gleason, twenty-year-old son of Jimmy Gleason and Lucille Webster returned to the University of California to complete his college course after he recently finished his role in "The Shady Lady," Phyllis Haver's new Pathe picture which Edward H. Griffith directed. This is his first screen work.



Pauline Frederick, appearing in "Mumsie," a World Wide picture, released through Canadian Educational.

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 starring Phyllis Haver, with Robert
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 "THE GETAWAY"
 with Jeanette Loff and Robert Armstrong
 "HIGH VOLTAGE"
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